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tions and counter-revolutions, for which Mexican and, indeed, most Spanish-American history is famous, the thread of logical and constitutional development is kept. When we come to the nineteenth century, the war with the United States and a later period, in the persons of Iturbide, Santa Anna, the Emperor Maximilian, Juarez, and Diaz, we have some clever portraiture and happy characterization. Intended to meet a popular demand, it is yet a substantial contribution to and interpretation of a difficult subject; and the volume will not only find a place for itself, but incite further the specialist to work up particular phases and periods of the history of our sister republic which is becoming more and more visited and investigated by Americans, better understood by them, and more closely allied with them.

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MATTHEW ARNOLD IN THE ENGLISH MEN OF LETTERS SERIES.

MATTHEW ARNOLD. By Herbert W. Paul. *English Men of Letters*. New York: The Macmillan Company. 1902.

We are probably too near Matthew Arnold's time and judgments to get the impersonal point of view; yet no continuation of the *English Men of Letters Series* could have long omitted him. It is a helpful and suggestive rather than a remarkable or even sympathetic book that Mr. Paul has produced. Indeed, this lack of sympathy, while not so marked as in Mr. Saintsbury's volume on Arnold, has evidently been stimulated by Mr. Saintsbury's example. Mr. Paul's weakness is not in connection with Arnold's theological and political vagaries, as Mr. Saintsbury's was, but with his literary beliefs and valuations. The truth is that Arnold said so many sharp things in his lifetime that we may not be surprised to find the tables turned and the finger pointed at him. But while this may easily be done in cases, it is rather the spirit in which it is done that may be objected to here.

For, after all, why meet dogmatism with dogmatism? Arnold wrote on Byron; Mr. Paul has written on Tennyson. And so Mr. Paul thinks that "it is stranger still that he should consider Byron a greater poet than Tennyson." Yet many agree with Arnold in preferring Byron! Mr. Paul seems to

delight in similar instances and repetitions: "From one of Mr. Arnold's main conclusions I respectfully, and in good company, dissent" (p. 62); "but to the position that he [Burke] was the greatest master of English prose I respectfully demur. The greatest writer of English prose is Shakespeare" (p. 77); and "the effect of these essays on my mind is not precisely what Mr. Arnold intended it to be" (p. 142).

Mr. Paul takes positive delight in detecting flies in the ointment, and in his diversion gives no just and adequate idea of how rare the ointment may be. Apparently, the conclusion is that it is all of a kind and spoiled. Of a quotation he gleefully asks: "Is it not rather tricky, flashy, provincial?" But the joy is unbounded when he catches Arnold misquoting Keats, and is able to point out the correct reading. "What a difference! How tame and awkward is the one; how supremely perfect is the other! . . . But, indeed, Mr. Arnold's reputation would have stood higher [for Mr. Paul] if he had left Keats alone." And this is the last analysis of the noble essay, marred by a slight slip or misprint. He is probably nearer right in criticising Arnold for his lack of appreciation of French poetry.

Mr. Paul's essential trouble is that he wishes to be smart at every hazard. He is speaking of Conington's reported admiration of "Merope:" "He must have taken it with him to his grave, for it died long before its author." In such hands the epigram is perilous: "Like many freethinkers, Mr. Arnold had a horror of disestablishment."

After this it seems stupendous to note Mr. Paul finding fault with Mr. Arnold for want of sympathy: "Mr. Arnold's criticisms of what is unsound in American institutions and manners would have been more effective if he had had, like Mr. Bryce, more sympathy with what was sound in them." Mr. Paul must even take Arnold literally in his essay on Gray, where the critic took as his text four random words, giving them a special meaning of his own and reiterating them for emphasis: *He never spoke out!* Mr. Paul solemnly assures us that what Dr. Warton meant was that Gray was not communicative about the state of his health. If Arnold

could only have lived to see and hear that! Even in the last paragraph of the volume is a scolding: "The great fault of his prose, especially of his later prose, is repetition." Yet we know of text-books on rhetoric that cite extracts plentifully from Mr. Arnold's prose to illustrate how abstruse subjects may be made lucid and interesting despite a natural difficulty.

But where Mr. Paul is at his best—and he has his best—is where he takes himself and Mr. Arnold seriously—viz., in his discussion of Arnold's poetry.

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PROFESSOR BRANDER MATTHEWS ON THE DRAMA.

THE DEVELOPMENT OF THE DRAMA. By Brander Matthews. New York: Charles Scribner's Sons. 1903.

Prof. Brander Matthews has added to the series of his works, which the Messrs. Scribner are bringing out, a new volume on "The Development of the Drama." Of the ten lectures, making as many chapters in the present volume, certain ones were delivered before the Royal Institution of Great Britain, the Brooklyn Institute, the National Institute of Art and Letters, and Columbia University. One chapter, "The Drama in the Eighteenth Century," appeared in the *SEWANEE* for January.

A closer reading of Mr. Matthews's chapters reveals not only his usual wealth of practical suggestion but much careful thought as to many details as well. Necessarily, no author could master every epoch of the world's drama equally well, and of course Mr. Matthews has not attempted this. His purpose is not so much to emphasize literary values as to lay stress at every period on the drama *as drama*—on "the three-fold influences exerted . . . by the demands of the actors, by the size and shape and circumstances of the theaters of that time, and by the changing prejudices of the contemporary audiences."

His volume "is concerned less with the poetry which illumines the masterpieces of the great dramatists than it is with the sheer craftsmanship of the most skillful playwrights." Dramatic literature is interesting in many ways, as poetry,